

Executor or Co-Executor

If your property consists, in part, of real estate, this Trust Company can be of exceptional service to your heirs, as executor under your WILL.

For over thirty years this Trust Company has been appraising real estate values. It has loaned hundreds of millions of dollars on real estate and has sold hundreds of millions of dollars of mortgages. It is a recognized authority on real estate matters.

But if you have reasons for wanting an individual as executor, consider carefully how helpful this Trust Company's knowledge and experience could be to that individual, as co-executor with him. Remember, too, that the executor's fees are the same for a Trust Company as for an individual, being governed by law.

You are cordially invited to consult

160 Broadway New York
44 Court Street Brooklyn

Lawyers Title and Trust Company

\$27.44

Buys This Overcoat!

And it's 100% Wool
Direct from the well-known
WHOLESALE clothing firm of
Finkelstein & Maisel



Here is an actual photograph, unretouched, of a Finkelstein & Maisel overcoat taken from stock. You can buy this overcoat, EXACTLY as illustrated, at actual WHOLESALE price.

The profit that ordinarily would go to the retailer goes back to your own pocket—or with this saving you can purchase a suit or another overcoat.

FINKELSTEIN & MAISEL are ready clothing manufacturers offering high-class 100% pure wool suits and coats at a really extraordinary saving because you buy at wholesale price.

Read Our Guarantee
If, for any reason whatever, you may feel dissatisfied with any purchase, or believe you are not getting absolutely the greatest values in all New York, simply ask for your money and we'll return it instantly, in full, without a word.

And remember, our new and very sensational prices for Suits, Top Coats and Overcoats are: \$17.44, \$22.78, \$27.14, \$30.69, \$34.88, and \$27.44

for Suits with Two Pairs of Trousers
—all 100% pure wool—which friends tell us are nowhere to be had for at least double our prices.

We carry a complete line of Tuxedo & Full Dress Suits. IMPORTANT: Note carefully our name and location—1 fight up.

Finkelstein & Maisel
"Makers of Clothes of the Better Kind for Men and Young Men."
Factory and Showrooms (take elevator) one flight up.
810 B'way, opp. 11th St.

Warmth Permanency Assured by using Warranted Pure Wool

Vermont Blankets
Oversize 72x54
Specimen Pair \$14.00
Delivered at Your Door
PINK, BLUE, BROWN, OR WHITE
VERMONT NATIVES' INDUSTRIES
BRIDGEWATER, VERMONT

The Theaters

By Percy Hammond

Mr. Barrymore's "Hamlet" Inspires the Shakespearean First-Nighters to Unprecedented Demonstrations of Approval

"Hamlet," played by John Barrymore at the Sam H. Harris Theater, under the direction of Arthur Hopkins, and with the following cast:

Hamlet.....John Barrymore
Claudius.....John Barrymore
Gertrude.....John Barrymore
Ophelia.....John Barrymore
Polonius.....John Barrymore
Laertes.....John Barrymore
Rosencrantz.....John Barrymore
Guildenstern.....John Barrymore
First Player.....John Barrymore
Second Player.....John Barrymore
Third Player.....John Barrymore
Fourth Player.....John Barrymore
Fifth Player.....John Barrymore
Sixth Player.....John Barrymore
Seventh Player.....John Barrymore
Eighth Player.....John Barrymore
Ninth Player.....John Barrymore
Tenth Player.....John Barrymore
Eleventh Player.....John Barrymore
Twelfth Player.....John Barrymore
Thirteenth Player.....John Barrymore
Fourteenth Player.....John Barrymore
Fifteenth Player.....John Barrymore
Sixteenth Player.....John Barrymore
Seventeenth Player.....John Barrymore
Eighteenth Player.....John Barrymore
Nineteenth Player.....John Barrymore
Twentieth Player.....John Barrymore
Twenty-first Player.....John Barrymore
Twenty-second Player.....John Barrymore
Twenty-third Player.....John Barrymore
Twenty-fourth Player.....John Barrymore
Twenty-fifth Player.....John Barrymore
Twenty-sixth Player.....John Barrymore
Twenty-seventh Player.....John Barrymore
Twenty-eighth Player.....John Barrymore
Twenty-ninth Player.....John Barrymore
Thirtieth Player.....John Barrymore
Thirty-first Player.....John Barrymore
Thirty-second Player.....John Barrymore
Thirty-third Player.....John Barrymore
Thirty-fourth Player.....John Barrymore
Thirty-fifth Player.....John Barrymore
Thirty-sixth Player.....John Barrymore
Thirty-seventh Player.....John Barrymore
Thirty-eighth Player.....John Barrymore
Thirty-ninth Player.....John Barrymore
Fortieth Player.....John Barrymore
Forty-first Player.....John Barrymore
Forty-second Player.....John Barrymore
Forty-third Player.....John Barrymore
Forty-fourth Player.....John Barrymore
Forty-fifth Player.....John Barrymore
Forty-sixth Player.....John Barrymore
Forty-seventh Player.....John Barrymore
Forty-eighth Player.....John Barrymore
Forty-ninth Player.....John Barrymore
Fiftieth Player.....John Barrymore
Fifty-first Player.....John Barrymore
Fifty-second Player.....John Barrymore
Fifty-third Player.....John Barrymore
Fifty-fourth Player.....John Barrymore
Fifty-fifth Player.....John Barrymore
Fifty-sixth Player.....John Barrymore
Fifty-seventh Player.....John Barrymore
Fifty-eighth Player.....John Barrymore
Fifty-ninth Player.....John Barrymore
Sixtieth Player.....John Barrymore
Sixty-first Player.....John Barrymore
Sixty-second Player.....John Barrymore
Sixty-third Player.....John Barrymore
Sixty-fourth Player.....John Barrymore
Sixty-fifth Player.....John Barrymore
Sixty-sixth Player.....John Barrymore
Sixty-seventh Player.....John Barrymore
Sixty-eighth Player.....John Barrymore
Sixty-ninth Player.....John Barrymore
Seventieth Player.....John Barrymore
Seventy-first Player.....John Barrymore
Seventy-second Player.....John Barrymore
Seventy-third Player.....John Barrymore
Seventy-fourth Player.....John Barrymore
Seventy-fifth Player.....John Barrymore
Seventy-sixth Player.....John Barrymore
Seventy-seventh Player.....John Barrymore
Seventy-eighth Player.....John Barrymore
Seventy-ninth Player.....John Barrymore
Eightieth Player.....John Barrymore
Eighty-first Player.....John Barrymore
Eighty-second Player.....John Barrymore
Eighty-third Player.....John Barrymore
Eighty-fourth Player.....John Barrymore
Eighty-fifth Player.....John Barrymore
Eighty-sixth Player.....John Barrymore
Eighty-seventh Player.....John Barrymore
Eighty-eighth Player.....John Barrymore
Eighty-ninth Player.....John Barrymore
Ninetieth Player.....John Barrymore
Ninety-first Player.....John Barrymore
Ninety-second Player.....John Barrymore
Ninety-third Player.....John Barrymore
Ninety-fourth Player.....John Barrymore
Ninety-fifth Player.....John Barrymore
Ninety-sixth Player.....John Barrymore
Ninety-seventh Player.....John Barrymore
Ninety-eighth Player.....John Barrymore
Ninety-ninth Player.....John Barrymore
One hundredth Player.....John Barrymore



In Arthur Hopkins' production of "Hamlet," at the Sam H. Harris Theater

Pauline Armitage



In "Virtue," at the Nora Bayes Theater

Having neither the wish nor the credentials to bestow decorations upon the Hamlets, we may not say that Mr. Barrymore's first acting of the role last night placed him among the great of his kind. No player, it is said, has ever entirely failed as Hamlet, and none, as Mr. Barrymore suggested in his curtain speech, has been known completely to succeed. But it can be recorded modestly that it was the opinion of this humble observer and that of others less lowly among those present, that the characterization was more nearly to the heart's desire than any other within memory.

In what manner, you will ask, does Mr. Barrymore's Hamlet differ from the traditional performances? It differs in many ways. Most distinctive among its attributes seems to be the quality of illusion, a sense of reality not induced alone by minor devices of stage "business." The least theatrical of the Hamlets, so far as we know, Mr. Barrymore yet sacrificed none of the color and music of the role to his honest histrionics. From his horrid-stricken, unforgettable look upon the ghost in the beginning, to the dropped jaw of death at the ending he was Hamlet, not an elocutionist reciting Shakespeare. This would appear to be a good deal of an achievement, since no one seems to have a satisfactory idea of what Hamlet really was.

We give you our word that this sweet prince is a distraught, though mysterious, human being; not a prolonged and loquacious query. He talks to the ridiculous Rosencrantz and Guildenstern as one man to others, and he pronounces the notorious soliloquy in a believable way. Even in the scene before the players, where superintendence demands that he sprawl a little ludicrously upon the floor, he seems to be in no artificial pose. No gabb: Polonius, we suspect, has ever been slain more thoroughly than was the old eaves-dropping chatterbox last night when Mr. Barrymore slew him behind the arras. And there was conviction in the fine scenes with the forlorn Ophelia, and with the guilty Queen Mother. The audience, which in its demeanor was more interested in Barrymore than in Shakespeare, was the most excited, at several points, that we have ever seen in a theater.

Mr. Jones's sane scenery includes for several of the settings a majestic interior, whose lofty old Scandinavian spaces help to welcome us to Elsinore. The dress, too, is hospitable, being of dignified and eye-filling deep reds and blues. Mr. Hopkins, who directs Shakespeare almost as skillfully as he does Eugene O'Neill, assembles the pictures in rather an effective fashion, especially the mortuary details of the terminus. The tableau there is so well done that you forget that the play should end with "the rest is silence." Still, you may feel that the grandeur of the scene fades with every subsequent moment.

The good cast includes Mr. Frederic Lewis, whose Horatio is famed in certain quarters as better than Shakespeare's; Miss Rosalind Fuller, whose pretty lunacies as Ophelia are striking and pathetic; Mr. Tyrone Power, to whose intelligent sonorities is added the gift of acting; and Miss Blanche Yurka, who as the queen mother, we thought, was next to Mr. Barrymore in excellence.

"Virtue?" Is Serious Play That Should Be Funny

"Political Octopus" Is Killed in Last Act of New Melodrama at Bayes, Thus Wasting Time

"Virtue," a drama of American life, by William Everett, presented by the Empire Play Company, Inc., at the Bayes Theater with the following cast:

Ben Hendricks.....Ben Hendricks
Dorothy Palmer.....Dorothy Palmer
Daniel Greene.....Daniel Greene
Dan McCormack Jr.....Dan McCormack Jr.
William Williams.....William Williams
Richard Green.....Richard Green
Eleanor McCormack.....Eleanor McCormack
Henry G. Bell.....Henry G. Bell
Richard Green.....Richard Green
Laura Arnold.....Laura Arnold
Governor Malcolm.....Governor Malcolm
Robert Duncan.....Robert Duncan
Frank Sheridan.....Frank Sheridan

It was really an excellent idea to interpolate a mark of interrogation after the single word which constitutes the title of the remarkable production which was fished upon an amazed and bewildered audience at an unannounced last evening. The question mark explains everything. In would, in fact, be rather a smart notion to eliminate the word "Virtue" entirely and rely simply upon "?" to delineate the drama. There used to be a female impersonator on the London music hall stage who billed himself in this delightfully indeterminate fashion—and he got away with it.

For a long while last night we were sure that the real intention of the play was jocular, and we sat and sat and sat, and held our breath, in tremendous expectation that in a minute or so somebody would pull some screamingly funny line, which would make it clear that this was another "Tavern." But nothing like that happened, and in the last act while the District Attorney, who was with one of the girls, was questioning all over them people who were falling all over them.

Energy Shown in Piano And Viola Recitals

Julia Glass Plays Brilliantly in Afternoon; Paul Bernard Has Competent Bow

Force, used unsparring, was the first impression given by Julia Glass, a pianist, who had played two years ago with the National Symphony, at her recital yesterday afternoon at Aeolian Hall, as she descended on the opening measures of Tausig's arrangement of a Bach toccata and fugue. The next was one of a brilliant, remarkably agile technique, the type which reveals in rapid runs and kindred difficulties, and has a general preference for high speed; this, naturally, showed the advantage in such display as Raff's "Gigue" and variations and Moszkowski's "Etincelles" but in the Bach number inner parts sometimes were lost in the general volume of sound. Chopin's B minor sonata was played with some expression, but with the same general effect of hard brilliance, while the C sharp minor scherzo gave, especially, an effect of storm and stress. Light's 12th Hungarian Rhapsody, of course, was the young pianist's thoroughly at home.

Energy was also a characteristic of the violin playing of Paul Bernard in the evening. His chaconne (and the Goldmark concerto) showed that his technique was thoroughly competent; while his tone was usually smooth—not quite—but usually so even in passages of frenzied activity there were quite enough of these. It roughened, however, when he dug into the strings in the loudest passages, here there was an occasional screeching. Short pieces of the Viennese school and Polish ones ended the program, for which David Sapiro was accompanist. Energy, by the way, characterized the applause.

Y.W.C.A. in \$300,000 Drive Will Include Special Appeal for Annual Gifts

The Young Women's Christian Association launched a drive to obtain \$300,000 in the Town Hall last night. It is expected the appeal for funds will extend through the month, a special drive for annual contributions will feature the campaign and be called "Budget Week."

Headed by Mrs. Williams Fellows Morgan, president of the association, a special committee will endeavor to obtain promises of annual gifts in the hope of doing away with periodical appeals.

Of the sum needed, \$275,000 will be used to make up the deficit in operating expenses incurred last year. The rest will be used to pay installments on mortgages on local Y. W. C. A. buildings. The budget for 1923 is \$1,721,727, of which \$1,446,727 is available receipts, Mrs. Morgan reported.

WINTER GARDEN. Miss Tien, 8:30. Last weeks. POP. MAT. TO-MOR. SAT. LAST WEEKS. POP. MAT. TO-MOR. SAT.

THE PASSING SHOW. Willie & Eugene Howard

JOLSON'S 59th ST. Dues at 10th St. 8:30. MORROW and THURSDAY. THE WORLD DOWNTOWN. Comedy. "Latter achievement of the Glendens."—Brown, World.

BIJOU. 45th St. W. of B'way. 8:30. MAT. TO-MORROW, WED. & THURS. GRACE GEORGE in "TO LOVE." ROBERT WARWICK—NORMAN TREVOR

PLAYHOUSE. 49th St. W. of B'way. 8:30. MAT. TO-MORROW, WED. & THURS. "Delightful comedy, well acted, danced and sung."—Post.

UP SHE GOES. Madge KENNEDY in FRANK CRAVEN'S RIOT IN SPITE CORNER. At the LITTLE. W. 4th St. E. 33rd St. 8:30. MAT. TO-MORROW, WED. & THURS.

7TH HEAVEN. A Love-Drain of Joy and Thrill. At the BOOTH. W. 45th St. E. 33rd St. 8:30. MAT. TO-MORROW, WED. & THURS.

A. A. MILNE'S The Romantic Age. "Another Milne gem."—Telegraph.

AL'S HERE! "The Old Soak" BY DON MARQUIS. PLYMOUTH. 41st St. E. of B'way. 8:30. MAT. TO-MORROW, WED. & THURS.

PRINCESS TH. W. 39th St. E. 33rd St. 8:30. MAT. TO-MORROW, WED. & THURS. Brock Pemberton's Production. "Tramping on pretense."—Telegraph.

CAT NATIONAL THEATRE. 41st St. W. of B'way. 8:30. MAT. TO-MORROW, WED. & THURS.

RITZ. 49th St. E. 33rd St. 8:30. MAT. TO-MORROW, WED. & THURS.

"BANCO" "Gayest Comedy of Season." With Lola Fisher, Alfred Lunt, Brandy Byrne.

"DOUGLAS FAIRBANKS" ROBIN HOOD LYRIC THEATRE. WEST 42nd ST. TWICE DAILY 2:20-3:30

THE MOSCOW ART THEATRE OFFICIAL ANNOUNCEMENT IN THE SUNDAY TRIBUNE

Carnegie Hall, To-morrow Aft. JOSEF HOFMANN. Tonight & To-morrow Aft. 8:30. Piano Recital. (Steinway Piano.) TOWN HALL, SUN. AFT., NOV. 19, at 3:30

De GOGORZA SONG RECITAL. (STEINWAY PIANO.) Carnegie Hall, Sat. Aft., Nov. 25, at 3:30

HELFETZ VIOLIN RECITAL. (STEINWAY PIANO.) Carnegie Hall, To-night at 8:15. RUBINSTEIN. Met. DANIEL MAYER. Steinway Piano.

Johnson Sings Well in Debut At Metropolitan

Tenor, Formerly With the Chicago Forces, Heard in 'L'Amore dei tre Re'; Miss Bori Is Admirable

A new orchestral composition had its first American performance at the concert of the Philharmonic Society, under the direction of Mr. Stravinsky, at Carnegie Hall last night. It was a symphonic poem entitled "Golgotha," by Alexander Savine, a Serbian by birth, but now a prospective American citizen and a resident of the Borough of Brooklyn. For a space before the war he was in America and became slightly known in New York as a singer and better in some Canadian cities as a composer and conductor. He is not a novice as a composer, though we question that the composition heard last night will stamp him as one of high rank. "Golgotha" is a symphonic poem, in which the composer, as a sort of poet, tells of the suffering and death of Christ, which tells of the darkness, silence and oppressive intimations which brooded over the world before the crucifixion of Christ, the burden of sin weighing on mankind, the great tragedy on the Place of Skulls and for a conclusion the resurrection and universal joy in the redemption of mankind. So much we gather from the program note supplied by the composer. It is much more than our senses and fancy permitted us to hear in the music, the most original effort which seemed to us the dissonant chord of the crucifixion, the burden of sin weighing on mankind, the great tragedy on the Place of Skulls and for a conclusion the resurrection and universal joy in the redemption of mankind. So much we gather from the program note supplied by the composer. 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